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EDITORIAL

This second issue of 2018 comes to you early so that, if you choose, you can take timely action on some of the News and Events items.

The CPTD article focuses on the place of art in Religious Education – a topic that received a good deal of attention at the International Conference on Catholic School RE in Malta in February. Part 2 of this article will appear in the next issue.

As in the first issue this year we feature a key document from Vatican II and its implications for school liturgy. The inspiration for this comes from a recently published book, *A Liturgical Companion to the Documents of the Second Vatican Council*.

We remind you again of the article chosen for CPTD points. Readers will qualify for points by answering and submitting the questions on the article that appear at the end of this magazine.

NOTES

- *It is not necessary to submit your responses to the articles to CIE since this exercise falls under the category of Teacher initiated activities also called Type 1 activities: Activities initiated personally by an educator to address his/her identified needs. For example, enrolling for an ACE programme, writing an article for an educational publication, attending a workshop, material development, participating in professional learning communities, engaging in action research in your own classroom.*
- *We have not yet received official endorsement from SACE but hope that it will be soon forthcoming.*

PAUL FALLER

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REFLECTION

Sense of Place

(<http://www.creationjustice.org/place.html>)

Surely the LORD is in this place..." (Genesis 28:16)

God's creation teems with God's life-sustaining presence. Just as all plants and creatures depend on ecosystems, we as humans depend on a community of human and non-human life. This inter-dependence is not only about survival, but about our self-identity. We create meaning and feel belonging based on our surroundings.

*"If you don't know where you are, you probably don't know who you are."*¹



"We won't save a place we don't love; we won't love a place we don't know; and we can't know a place we haven't learned."

(Senegalese environmentalist Baba Dioum's comments to the 1968 general assembly of the International Union for Conservation of Nature)

What is "Sense of Place"?

"Sense of place" is a concept that can be hard to define, yet we recognize it when we feel it. Social scientists and urban planners consider "sense of place" to be related to a strong identity which visitors and residents alike feel deeply when they are in a certain area. This feeling emerges not only from landscapes, flora, fauna, and climate, but also from history, legends, spiritual beliefs, music, architecture, and language.

Pope Francis' encyclical *Laudato Si'* raises a helpful concept for understanding a sense of place: integral ecology. An integral ecology challenges our assumptions that the natural world is fundamentally separate from elements that humans co-create: cultures, economies, spiritual beliefs, and political systems. Rather, human life is one part of God's interconnected creation.

In childhood, a primal landscape develops as a first impression of a sense of place. The primal landscape is a child's perception of the surrounding community. It becomes part of lifelong self-identity, and a baseline for later experiences. Adults that have moved away from their home region often experience longing for their primal landscape—be it mountains, desert, forests, or vast meadows. A child's primal landscape endures into adulthood as a source of spiritual nourishment, nostalgia and comfort.

Reflect: List elements that make up the place you most associate with "home." Include the built environment, culture, bodies of water, flora, or fauna. How do you fit into this home-place, and how does it influence your spirituality?

¹ Ralph Ellison, *Invisible Man*, New York: Vintage Books, 1982, p. 564.



What is Happening to Our Sense of Place?

For most of human civilization, our survival depended on the provision of local plants, creatures, lands and waters. Culture, belief systems, economy, and political life were deeply tied to local realities. Extensive trade networks, mass migration, and digital media have reshaped our society worldwide.

On any given day in the United States, it is possible to drink coffee from Guatemala, while wearing clothes made in Bangladesh, while sheltered under a roof that was partly manufactured in China. The average U.S. adult devotes approximately ten hours a day to consuming media, spends 87 percent of their time indoors and passes another six percent of their time inside a vehicle. It takes intentional effort to connect with our local human and ecological community.

Watershed Dwellers

The US Geological Survey defines a *watershed* as the area of land where all of the water that falls in it, and drains off of it, goes to a common outlet. *Watersheds* can be as small as a footprint, or large enough to encompass all the land that drains water into creeks, rivers, lakes, bays, or oceans.

More than half of our bodies are made of water. Wherever we are in the world, we are living, breathing, walking participants in a watershed.

Waterways expand across the land like the veins in our body. Rivers, streams, springs, and creeks bring life and nourishment for all of God's living beings. Focusing on our local watershed, its bodies of water, plants, wildlife, and how our human life depend on it gives us a powerful, expansive understanding of our neighbours. Awareness of our surrounding watersheds reminds us that we are deeply connected to our neighbours—both upstream and downstream.



Reflect: It is a modern spiritual challenge to be truly present in our unique places. What do you know about your home watershed, and what do you want to find out?



Creation Justice Ministries educates, equips, and mobilizes its 38 member communions and denominations, congregations, and individuals to do justice for God's planet and God's people. Learn more at www.creationjustice.org



REFLECTION

Social Media and Sin

(A. TREVOR SUTTON April 5, 2018)



Facebook has come under fire of late for its actions (or inaction) surrounding Russian interference in the 2016 U.S. presidential election. But the problems with the social media network, and other platforms like it, run much deeper.

Indeed, Sean Parker, founding president of Facebook, recently came out with some harsh words regarding the social media platform: “God only knows what it’s doing to our children’s brains.” Parker is not alone in this sentiment. Several other Silicon Valley technology leaders have recently criticized the adverse impact that Facebook has on society. Chamath Palihapitiya, another former Facebook executive, has suggested that social media is destroying how society works, and Apple’s CEO, Tim Cook, has publicly stated that he does not want his young nephew to use social networks. It would seem that Parker’s ominous words are prophetic: God only knows what Facebook is doing to us.

Religion may offer an important explanation as to why this social media platform is so problematic both for society and for individual well-being. Human depravity, original sin, and concupiscence are perennial themes, for example, within the discipline of Christian theology. Augustine and Martin Luther are known for describing

the human condition as *incurvatus in se* (“curved inward on oneself”). Rather than living a life that is aligned toward God and others, human sinfulness directs our life inward, toward self-justification, self-gratification, and self-aggrandizement. The notion that sin has warped, twisted, maimed, and ruined human goodness is as ubiquitous in theology as Facebook is in modern life.

The burgeoning field of user experience design (UX), when put in conversation with the theological notion of human depravity, helps to put the problematic nature of social media into sharp relief. A central concern within UX is user-centered design. As the name suggests, user-centered design advocates for designing with end users in mind. That is to say, technology is designed to acknowledge and accommodate the needs and wants of the user, as designers seek to maximize user experience by creating products that are built around the user’s desires. User research is responsible for nearly all the design decisions at Facebook. In fact, there is an entire department at Facebook dedicated to Human Computer Interaction and UX. Teams of people at Facebook are thus dedicated to researching, and finding ways to capitalize on, the individual behaviors, thoughts, and impulses of users.

Donald Norman, a formative figure in user-centered design, has recognized how designers actually aim to facilitate human sinfulness through that which they design. In the foreword to a book by Chris Nodder, *Evil by Design: Interaction Design to Lead Us into Temptation*, Norman writes: “But why should design be based on evil? Simple: Starting with evil means starting with



real human behaviour ... And good design results from good understanding.” Norman’s point is rather simple: good design understands users, and it must therefore also consider the depravity of users.

This means that, according to user-centered design, human sinfulness ought to be accounted for and perhaps even exploited when creating products for the digital age. According to Nodder, designers must ask themselves the question: “how do we influence behaviour through the medium of software?”

Theology recognizes that human hearts are curved inward, inclined to boast, and always looking for opportunities to prove their own self-righteousness. Human-computer interaction, UX, and user-centered design recognize that social media platforms should be designed to meet the wants and needs of real human users. Putting these two concepts in conversation with one another reveals why Facebook can be so dangerous. Facebook’s technology is designed to accommodate, encourage, and exploit human depravity. The “Like” button on Facebook is not there by chance; the “Like” button was created to

satisfy our deep longing to be liked by others, lauded for our accomplishments, and acknowledged for our righteousness.

This digital leviathan has more than two billion active users. Its tentacles reach out and touch everything—industrialized and developing nations, offices and bedrooms, children and elderly, democracy and privacy. God only knows what Facebook will do to us in the future. Yet we know enough already to approach this technology with the awareness that it has been designed according to our sin.

Resources

- Allen, Mike. “Sean Parker unloads on Facebook: ‘God only knows what it’s doing to our children’s brains’.” Axios. November 9, 2017.
- Murphy, Mike. “Why Apple’s Tim Cook doesn’t want his nephew to use social networks.” MarketWatch. January 22, 2018.
- Nodder, Chris. *Evil by Design: Interaction Design to Lead Us into Temptation*. Wiley, 2013.
- Wong, Julia Carrie. “Former Facebook executive: social media is ripping society apart.” The Guardian. December 12, 2017.

THINKING ABOUT TEACHING

Need for Self-Care

(Claudine Ribeiro)

You cannot serve from an empty vessel. So many of our youth face learning difficulties, challenging home circumstances or lack of resources. Such factors make it difficult for them to engage fully in the classroom and have a wholesome school experience.

Educators and helping professionals alike are often overwhelmed and disheartened

in their attempts to assist such children to do better at school and to fulfil their potential. Burnout levels are high amongst such caring professionals. It becomes essential to implement a strategy of self-care.

It's not difficult to see why we need to take care of ourselves. We serve often as a giant shock absorber, a sponge to the emotions of



these children. We in turn experience exhaustion, frustration, anger, depression and sadness. None of these feelings are easy to deal with, nor do they make for an effective, caring professional.

That is when guilt tends to creep in. We feel that we must keep giving, that ours is a vocation where we cannot turn anyone away. But who is looking out for us and our psychological needs? It is to ourselves that we must sometimes channel some of that attention.

This is a simple guide to nurturing yourself, so that you can continue to effectively offer that support and helping hand. It involves a plan that requires ongoing and repeated attention to oneself in the following four areas:



1. Self-Awareness (The barometer):

It's essential to have an ongoing relationship with ourselves. To do this, we should be continuously aware of our personality, thoughts, beliefs, motivations, strengths and weaknesses. Most importantly, we should be aware of our emotions.

When working with children and families, it's helpful to understand how our interactions with them leave us feeling and what emotions we take home with us each day. If we do this we will have a better understanding of our inner resources, of how others affect us, and whether our interventions with others are effective.

This internal 'barometer' can in turn be used to help those very people become aware of their own hidden emotions, triggering their self-awareness too. It'll help us recognise when we're not helpful to others, serving as an alert for when we're in trou-

ble ourselves. Hidden and repressed emotions often lead to many problems including illness and severe depression.

Starting any self-care regime involves ongoing internal awareness, followed by an expression and discussion of those feelings. Use a journal, talk to a friend or partner, express and explore them through some form of art.

2. Setting Boundaries (The frame):

No-one can function effectively without boundaries – the invisible rules and regulations that we set up to protect ourselves, our values, and the people we help. Without setting clear guidelines to ourselves and our client group, there'll inevitably be enmeshment, over-involvement and feelings of guilt.

Boundaries ensure that all our interactions are positive and help us to provide a consistent 'frame' for our relationships.

Using the following boundaries are healthy ways to assist others:

Physical boundaries

Define specific times and places to interact. Set limits on physical touch and personal space. For example, allowing children in to your home may cause resentment and anger.

Emotional boundaries

These are the decisions we make about what we are prepared to risk of ourselves and to offer to others. These include: how much of our own feelings to share; giving advice; how much responsibility to give to families and whether to accept blame. To what extent do I sacrifice my needs – do I give up gym to stay after school to help a child?

Material boundaries

Are you going to give money, clothes, food or other goods to the people you work with? Will you do lifts? Are you willing to



accept gifts from those you help? It's vital to answer these questions.

Mental boundaries

This involves decisions about how you will conduct an intervention, such as whether you are prepared to give direct advice, whether you are prepared to give your opinion and whether you are willing to be open-minded. Are you willing to say "No"? Assess how much you want to be the 'rescuer' and if this is healthy in your relationships.

Professional boundaries

These are vital in a school setting. Keeping confidentiality around the issues facing school children and their families is a professional requirement. Breaking this could lead to you losing your job. This is an absolute value. There are no grey areas here. In addition, one must always make detailed notes of interactions with families or children. Our guiding principle is always to act 'in the best interests of the child'.

Spiritual

It's vital to know our own spirituality, and to what extent this will inform and guide your interactions. Do not try to convert anyone to your belief system.

It's not always easy to put boundaries in place, especially if you do not know yourself and your values. It is highly recommended that some form of mentorship be used to assist with setting these boundaries.

If setting boundaries becomes a conscious process for you, sticking to them will be a win-win situation, where you and the client know and respect the situation. It'll ensure that your own needs are met without feeling guilty.

3. Self-Care regime (The first aid kit):

This is how you look after, nourish and care for YOU. It's highly personal. Looking

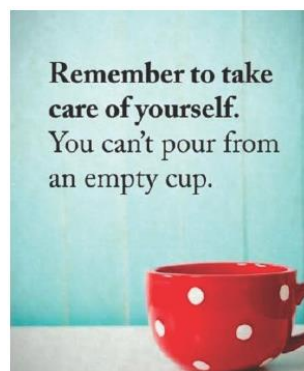
after your holistic well-being and strengthening yourself will directly impact the level of care you offer at work.

Use this table to assess how well-cared for you are:

TYPE OF SELF CARE	ELEMENTS INVOLVED	DO I DO THIS?	
Physical	Fitness / exercise	Yes	No
	Healthy diet	Yes	No
	Healthy sleep routine	Yes	No
	Regular lunch breaks	Yes	No
	Regular break in daily routine	Yes	No
	Regular holidays	Yes	No
Psychological	Keep a reflective journal	Yes	No
	Hobbies	Yes	No
	Seeing friends	Yes	No
	Family Time	Yes	No
	Therapy	Yes	No
Emotional	Supportive friendships	Yes	No
	Keeping account of emotions and feelings	Yes	No
	Positive reinforcement of self	Yes	No
Spiritual	Yoga	Yes	No
	Meditation	Yes	No
	Worship	Yes	No
	Art	Yes	No
	Prayer	Yes	No
Relationship	Prioritise personal relationships	Yes	No
	Attend family events	Yes	No
	Spend time with family	Yes	No
	Talk to meaningful family members	Yes	No

GUIDELINES FOR YOUR PERSONAL SELF CARE PLAN:

- Write it up and put it where you can see it daily;
- Stick to it as much as possible;
- Reassess the plan regularly;
- Always add new things.



4. Skills and Resources (The tool box):

No intervention with children should be done alone. It's not ethical and results in feelings of guilt, responsibility and being over-burdened. We need to access support from both within the school and externally. In child protection agencies, no decision about a child is ever taken by one individual because the responsibility is just too great. This should also apply to schools.

It's imperative to form a support network that takes important decisions about children which will provide support and relief. Whilst respecting confidentiality, a formalised support network in the school becomes essential to deal with difficult home circumstances and children requiring extra assistance. Such a team should meet regularly to discuss specialised cases and take decisions on the role of the school.

School counsellors or therapists should be included. Such a group can also work on creating a policy within the school for referring cases, getting therapy and accessing resources for children as well as deciding about legal intervention. The group

will inform staff about policy, procedures and ensure that they stick to this regime.

Without such a structure, we often find that our feelings and emotions seep out and we can end up telling everyone about a certain child or family. Containment is always preferable.

Externally, there are several resources to tap into, including professionals (psychologists, social workers) for supervision

or mentorship – a worthwhile service for the school to invest in. This should be regular, not just in times of crises. If there is a lack of funds, it may be useful to try to access support people in the community – clergy, community social worker, board member.

Again, the issue of confidentiality must be remembered and if necessary, withhold identifying details. If you elect not to make use of external support structures, the least one can do is to have debriefing sessions when there has been an emergency or trauma that has left you or learners with feelings of despair and fear. It's irresponsible and unfair to yourself and the school to not engage in debriefing.

Try to form a small support group with other schools in your area, be it informal, or facilitated by a professional. Such groups offer support, sharing ideas, creativity, group decision-making, accountability, debriefing, a feeling of all being in the same boat, which is very reassuring.

As educators, our role goes way beyond teaching. In so doing, we touch the lives of children and their families in a unique and special way. Looking after ourselves ensures that we remain whole, and can attend to others constructively. In the words of Jack Kornfield, "If your compassion does not include yourself, it is incomplete."

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CLASSROOM PRACTICE

Teaching and learning methodologies for religious education

PROBLEM-SOLVING AND DECISION-MAKING EXERCISES

SUMMARY



Individuals or groups of students are given an exercise in which decisions are required. The elements are analysed to give students practice in recognising the need for decisions and in analysing alternatives in the light of moral or religious principles.

PROCEDURE

1. Presentation of problem (incorporate situations real to the students)
 - The problem presented should be
 - focused on the purpose of the lesson.
 - suitable and of interest for the students' age group.
2. Definition and analysis of the problem
 - Distinguish the essential features of the problem.
 - Discuss questions, which allow the students to restate the problem and identify the general issues in the particular problem.
3. Formulation of hypothesis which may be applicable to a solution
 - Formulate, discuss and record a number of possible solutions to the problem and the implications of the solutions for those involved.
 - Give consideration to moral or religious perspectives on the problem.
4. Selection and application of hypothesis
 - Each possible solution is given imaginative and comprehensive consideration in terms of its aims, consequences and alternatives.

ARTICLE (CPTD)

The Arts in Religious Education - A Focus for 'Deep Seeing', Silence and Contemplation (Part One)

(Peter Mudge)

Dr Peter Mudge is Senior Lecturer in Religious Education and Spirituality at The Broken Bay Institute, Pennant Hills and Conjoint Lecturer, School of Humanities and Social Science, The University of Newcastle. His areas of interest and research include - religious education, spirituality, sacred space, connected knowing, transformative pedagogies, and the role of the arts in religious education. He has received formal training in drawing and painting which he pursues in his home art studio.



Abstract

This paper examines the essential role of the arts (e.g. visual arts, dance, poetry) in religious education as an authentic focus for the cultivation of 'deep seeing', silence and contemplation among teachers and students. 'Contemplation', in this context is understood as a simple, prayerful gazing upon the presence of God. Part One (in this issue of *Roots & Wings*) deals with the topics of attentiveness and 'deep seeing'. Part Two (in the next issue) deals with the related links between attentiveness, silence and contemplation. The paper argues across both parts, principally from the perspective of painting, that the cultivation of these approaches helps to create a slower, more meditative approach to religious education, spirituality, and life. In addition, both stances assist those involved to 'see' more clearly or 'be attentive' at a deeper level to self, others, society, and God, and to respond more effectively to each.

Introduction

'There are two ways of expressing things; one is to show them crudely, the other is to evoke them with art' (Henri Matisse, cited in Balan, 2006, p.1)

Across the spectrum of traditional religious education classroom teaching, it is customary to use tools and approaches such as quizzes, mind maps, prose excerpts, media stimulus material, graphs, cloze sentences, and their equivalents. It is less common to include seemingly more difficult or arcane approaches such as those typically included amongst the arts. I would also refer to these arts approaches as neglected, and in some cases 'lost' teaching techniques.

'The arts' normally refers to a wide range of imitative or imaginative skills, including drawing, painting, sculpture, ceramics, architecture, digital media, craft, dance, drama, literature, and many more (Sykes, 1977, p.52). In addition, this term is used here to refer to one or more of three con-

texts - the skill of making something, usually with materials, words, sounds, or movements; the product of that endeavour; and the distinctive, aesthetic qualities of the 'art product' (cf. Walton in Downey, 1993b, p.59). While the arguments and proposals in this paper can be applied to the full range of arts the focus here will be on painting as an art form. In addition, in order to build on the insights of an earlier article on 'slow, meditative thinking' (Mudge, 2007), this paper will address the related and complementary areas of attentiveness as 'deep seeing', and cultivation of a contemplative approach to life.

The arts - communication, meditation, and an antidote to 'iconoclasm'

One could argue that, in terms of religious art at least, we live in an 'iconoclastic age' that does not value or expose students sufficiently to this valuable source of attentiveness, seeing, and contemplation. It is, in fact, an age that 'breaks images', starves students of religious imagery, or at the very least reduces them to ridicule or irrelevance. Schools are by no means immune from this critique. When lessons, lines of the timetable, classes, or excursions need to be moved, postponed or cut, it is often the arts in the form of art dance, poetry, craft, sculpture, creative writing, and singing, that are the first casualties.

The arts provide a different vehicle for communication from those forms that are traditionally employed, and mentioned above in the Introduction. Fine art, for example, will engage different senses, and has been used for centuries as a teaching tool or 'catechism' (e.g. stained glass, flying buttresses, Gothic architecture in general).

As one source notes: 'By communicating through this different medium, the artist can help us to see something in a new way, or to feel the emotion of an event centuries before. We can use the image as a visual template to enter a scene in our imagination (or meditation) and thus experience



the great events of ...salvation' (Art in Meditation website, p.1).

I would argue that it is necessary to explore the arts as a focus for contemplation and renewal of the sabbath for two major reasons - firstly, to affirm the importance of the arts themselves; and secondly, to accentuate the vital task of inviting teachers, students and parents to live a lifestyle that is more fully given to attentiveness as 'deep seeing', and contemplation.

Following a brief overview of some links between art and spirituality, this paper explores the related topics of attentiveness, 'deep seeing', and the contemplation of a work of art.

The Arts and Spirituality - a vital relationship

'Art is at once surface and symbol. Those who go beneath the surface do so at their peril' (Oscar Wilde, cited in Copeland, 2004, p.29)

Janet Walton states: 'The artist, applying both ability and intuitive sensitivity, shapes materials in such a way that they communicate meaning through a non-discursive modality' (in Downey, 1993b, p.59).

Such a conception of the artist immediately links the arts to the non-discursive, intuitive domains of mystery, affectivity, silence and contemplation. In other words, definitions such as Walton's situate the arts firmly within the domain of spirituality.

Other commentators such as David Tacey refer to contemporary society's current return to the arts and literature in all disciplines as sources of spiritual nourishment and purpose in terms of - 'the rise of spirituality', 'the return to mystery', 'the new religious awareness', 'the search for soul', and 'sacredness as the key to environmental integrity' (2002, see especially pp.17-64, 162-185).

If this is the case, what then might be some elements of a 'spirituality of art' that could be incorporated into religious education and other subjects? Based on Walton and

other commentators, the spirituality of art could be described in terms of characteristics such as:

- *An apophatic spirituality that cannot be captured by words alone.* Art invites a non-discursive, non-rational conversation between itself and the viewer - its spirituality is characterized by being beyond words, without words, or defying firm articulation. As Susanne Langer pointed out, art is a type of symbolic communication that invites the viewer into a world of knowing where literal understanding is not sufficient in and of itself but is enlarged and qualified. It could also be described as an 'apophatic spirituality', dwelling as it often does in a world of 'no image', stressing the dissimilarity between God, God's image, and God's creation. God is beyond word and image, and can only be known through self-emptying negation, unknowing and darkness of mind (cf. Egan in Downey, 1993, pp.700-701). Art 'discloses the unutterable...the unfolding of the divine, transcendent and immanent'. Instead of using written or spoken words as its primary vehicle of communication, art uses aesthetic expressions such as music, movement, colour, texture, light and design, to convey a sense of God. Walton argues that this language of silence and image situates 'God's presence in what is vital, provocative, sensuous, beautiful, honest, passionate, and yearning for justice' (Walton in Downey, 1993a, p.12). It has often been observed by artists that there is a tendency towards abstract-symbolic expression once an artist begins to wrestle with issues and questions of religion, spirituality and ultimate meaning.
- *A relational, connected spirituality.* Art invites a relationship, an interaction at times a jolt or shock. Art connects us with what we expect and what is often unexpected.
- *A parabolic spirituality.* Linked with the



last point, art communicates a parabolic spirituality – that is, a spirituality characterised by narrative, reversal, ambiguity and paradox. In other words, it turns human expectations and ‘business as usual’ upside down – low is high and high is low, the dead come to life and the alive are dead, the favoured Pharisee is unforgiven and the unfavoured Publican is forgiven and goes home ‘righteous with God’. Art reverses our normal and expected worlds, leaving the viewer standing in a state of helplessness and utter uncertainty, until a new order or insight emerges (cf. Neyrey, 1991, pp.288-303; Crossan 1973, p.55; and York 1991, p.42).

- *An affective spirituality.* Art is often felt in an affective manner - after interacting with a work the viewer ‘knows’ something different or something in a new way. Art makes emotion tangible and palpable. Art tugs upon our souls and helps clarify what it is to be human and to perceive the divine.
- *A spirituality of ‘mirrors’ or interrogation.* Art affects different people in different ways by ‘interrogating’ them, by ‘showing them back to themselves’, by illuminating their culture, class, religion, gender, race, and so on.
- *An incarnational, particularised spirituality.* Art is incarnational in the way that it focuses on a particular thing, idea or experience; it allows the micro to reflect the macro. The purpose of art is ‘to tell, in all the marvel of its singularity, the separate holiness of the least grain (citing Cynthia Ozick).
- *A searching or quixotic spirituality.* Art assists in the serendipitous search for and articulation of meaning – it connects with the essence of human experience, such as in the shape of feelings, dreams, ideas, imaginings, loss, evil, and suffering.
- *A spirituality of revelation or epiphany.*

Art can be like an epiphany or revelation that opens a door to a deepening and broadening of understanding. It helps to create connections between shapes, sounds, textures, movements, memories, and experiences.

- *A synaesthetic, multi-layered spirituality.* Art is a synaesthetic reality - it is a morphed multisensory reality that crosses and combines the senses, akin to music, poetry, drama, literature. For example, Goethe once quipped: ‘I call architecture frozen music’ (Copeland, 2004, p.26). The viewer is invited to probe layers of meaning, ambiguity and paradox; to explore between these layers as within the notes of a symphony or the veins of uncut marble. Building on the first point above, art is beyond imitation and intuition, it cannot be nailed down or hermetically defined. Art lies in the realm of mystery in that it can be described but never captured.
- *A spirituality based on ‘waking up’ or ‘paying attention’.* Similar to the parables of Jesus or the Buddhist koans art ‘wakes us up’ or shocks us into ‘paying attention’. Georgia O’Keefe once confessed: ‘I paint pictures big, so no one will be able to walk by without noticing’. Art makes a difference to our world and enlarges our religion and spirituality where ‘our God is too small’. As such art can invite change, conversion, transformation and even at times radical action.
- *A spirituality of waiting upon and the ‘suspension of judgement’.* At the same time, art challenges us to ‘suspend judgement’ in order that we might pay attention, and ‘wait upon’ rather than ‘wait for’. Many authors such as de Bono argue that the creative pause is necessary in order to stimulate critical thinking and creativity (1993, pp.86-87). The arts is one of the few stimuli capable of interrupting the smooth, ‘business as usual’ function of the brain in order to generate new insights. The creative



pause, argues Von Oech, is an essential device that provides a sense of time out for play, exploration and humour, and helps to restart the creative process (1992, pp.90-92, 100- 128).

- *A spirituality of memories and re-membering.* Art places issues, reality, images before our eyes and invites us to re-member- to re-member or put ourselves back together, in the right formation or balance. Art provides the basis for an active remembering of spirit and soul embodied in an event, a moment in time, or a human experience. It is less concerned with facts and details, than with images, symbols, or the felt-sense of its subject. Art asks: 'What is the something, the quality, the thingness of this focus that I am reminding my viewers of? How do you as a viewer wish to respond to what I am confronting you with?'
- *A spirituality that holds and communicates values.* Art communicates values, whether or not society reflects, cherishes, hates or condemns those particular values. In doing so, art unmasks, names, critiques, imagines, challenges, and angers its viewers and the society from which the art emerges. As Picasso's one time painting companion Georges Braques once noted: 'Art is meant to upset people, science reassures them' (cited in Copeland, 2004, p.28). Refer also to Merton's conviction that one cannot grasp action without contemplation, silence in God without social justice, or peacemaking without prayer (cf. Taylor, 2002, passim). The unsettling always accompanies the settling, the discomfort zone rests side by side with the comfort zone.

(Many of the above points are based on Walton's two articles (1993a; 1993b), and Egan (1993)).

The arts - deep seeing, paying attention, contemplation and silence

'The beauty of... images moves me to contemplation, as a meadow delights the eyes and subtly infuses the soul with the glory of God' (St. John Damascene, cited in the Holy See, 2004, p.300, n.1162)

This section focuses on the proposal that incorporating the arts into religious education can enable students to be more attentive, to see more clearly, and to contemplate reality in a deeper way. It deals with the relevant subtopics in a particular order, guided by the assumption that the first step in encountering a work of art is to be present to and pay attention to the work. Next, the viewer pays attention by becoming involved in a 'deep seeing' of the work. Finally, this leads to a final process of contemplation of the work's reality in connection with the viewer's own reality.

Attentiveness as 'paying attention'

'Part of what I'm about is seeing how I can paint the same thing differently instead of different things the same way' (Alex Katz, artist).

'Attention' or the act/process of 'paying attention' can be understood as heedfulness toward God's loving self-communication or presence, and is clearly crucial for spirituality, for a spirituality of art as well as for general human experience (Payne, 1993, p.65). 'Attention' is a word with multiple meanings. In terms of a spirituality of the arts, attention can be understood as a process of turning the mind towards, waiting upon, being present to, accompanying, or becoming a disciple, of God, Jesus, the Divine, through the vehicle of the arts.

'Paying attention' is synonymous with 'mindfulness' and 'waking up'. All kinds of events are transpiring before our eyes, directly in front of us, but we miss them because we are not 'in the present' and 'awake'. In the view of Frederic and Mary Anne Brussat 'attentiveness' is the foundation of spiritual literacy. 'God', they suggest, 'is in the details. Paying attention re-



quires discipline and practice. ..To be attentive we must put ourselves in a place where we are open and receptive and totally present...Moments of grace, epiphanies, and great insights are lost to us because we are in too much of a hurry to notice them. Slow down or you'll miss the good stuff' (1996, pp.52-53). As the thirteenth century Sufi poet Jelaluddin Rumi advises:

No more words. In the name of this place we drink in
with our breathing, stay quiet like a flower.

So the night birds will start singing
(cited in Brussat, 1996, p.53).

Before one encounters a work of art, one must become 'present' to it. To be or become present, one must live within the present moment, the here and now. One must not obsess about the past or worry about the future. All one needs is right here and right now (cf. 'The Alphabet of Spiritual Literacy', Spirituality & Practice website; retrieved on 19 June 07).

Being present is about living in the moment with full awareness. Whether this is interpreted as the Zen Buddhist 'nowness', de Caussade's 'sacrament of the present moment', or the Christian 'practising the presence of God', being present means recognizing that God is here and now moving through everyday human activities, no matter how hidden, lowly, repetitive or trivial they might seem (cf. 'Spiritual Practices: Being Present', on Spirituality & Practice website, retrieved 19 June 07).

When a viewer encounters a work of art he or she is invited to wait upon it for a meaning, insight or revelation. That person accompanies their own mind and heart to observe what their reactions might be. They literally pause and stop paying attention to other, peripheral matters, while they attend to this particular work of art in front of them. In the meantime, the work of art actually attenuates (thins) and directs their attention so they begin to notice the details,

colours, textures, symbols, messages, life references, of the work itself (cf. Sykes, 1977, p30).

Paying attention is a seminal theme throughout the Bible. The Hebrew Scriptures stress attentiveness to God's creation, to God's commands, and by extension to the ethical and religious qualities of one's own life (e.g. Prov 4:1; Sir 16:22). The Christian Scriptures reveal Jesus stressing the need to 'listen' or 'pay attention' to his teachings and the meanings of the parables in particular (e.g. Lk 9:44). Jesus, Paul, and other authors in the Christian Scriptures, emphasize the need to remain watchful for Jesus' return, for signs of his coming and the final judgement.

Spiritual advisers throughout the Christian tradition associate paying attention with knowledge of self and God, and with various ascetical practices and prayer methods. Francis de Sales observes for example that the word meditation is ordinarily applied to the attention we pay to the things of God in order to arouse ourselves to love them' (*Treatise on the Love of God*, Bk 6, Ch 2). He avers elsewhere: 'contemplation is simply the mind's loving, unmixed, permanent attention to the things of God' (Ibid, Bk 6, Ch 3). Simone Weil is another who could be described as 'the spiritual writer of paying attention'. After much struggle and silence, she concluded: 'Prayer consists of attention... [it is the] orientation of all the attention of which the soul is capable toward God' (1973, p.105). Finally, one of the most inspiring and prophetic voices on the authentic discipline of silence was Thomas Merton, who wrote in *Love and Living*:

Our service of God and of the Church does not consist only in talking and doing. It can also consist in periods of silence, listening, waiting. Perhaps it is very important, in our era of violence and unrest, to rediscover meditation, silent inner unitive prayer, and creative Christian silence (cited in Introduction to Taylor, 2002, p.1).



Bernard Lonergan – ‘be attentive!’

The art of paying attention is also central to the philosophy of Bernard Lonergan, whose writings have had a significant impact upon the Christian tradition. The first of Lonergan's four transcendental imperatives is: ‘Be attentive’. Lonergan situates

the challenge to ‘be attentive’ within a schema that could be viewed as a microcosm of the search for meaning conducted through the arts or through any other pedagogical vehicle. To be attentive is the foundation of the other three fundamental operations listed here:

Levels of consciousness	What do I want or desire?	My question	My task as a knower
Experience	Data	What is it?	Be attentive
Understanding	Intelligibility	Why is it?	Be intelligent
Reflection	Truth	Is it so?	Be reasonable
Responsibility	Good	Is it valuable?	Be responsible

(Based on a chart with slight variations in: Carley, 1992, website, p.5)

One of the fears expressed in Lonergan's writings (which also applies to teaching without recourse to the arts) is that most or all of these questions are never seriously engaged by the teacher in relation to the student. If, for example, students rarely pay attention to the focus of their learning by asking ‘What is it?’, and equally rarely fail to question ‘Why is it?’, then both their inquiring intelligence and their transcendent dimension of learning and living will be severely hampered, even terminated (Carley, 1992, p.6).

Teachers in religious education and other subjects spend a great deal of time controlling knowledge and the way it is shared and processed in the classroom.

Furthermore, many teachers favour the teacher-centred classroom rather than balance this with the student-centred classroom approach. If it becomes a matter of learning and regurgitating facts, learning becomes a tiresome guessing game in which students either win or lose. If teachers can engage the arts and similar vehicles to assist their classroom pedagogy, they will instead lead their students into states of ‘perpetual alertness [deep seeing and attentiveness], ever asking the little “why”

questions’, along with the ‘is it so?’ and ‘is it valuable?’ questions Carley, 1992, p.7).

Attentiveness as deep seeing

‘On the heath Lear asks Gloucester: “How do you see the world?” And Gloucester, who is blind answers: “I see it feelingly”’ (cited in Corrigan, 2006, p.1)

This article employs the term ‘deep seeing’ to refer to the ability of a person to see into the deeper levels of a person, thing, event, issue, or any other reality. This type of ‘deep seeing’ in religious education and elsewhere might involve penetration into one or more levels including the – abstract, moral, spiritual, archetypal, symbolic, cosmic, connected, existential, and many more.

To truly ‘see’ is to use a vehicle such as the arts to perceive with the eyes, mind and heart, to consider or deliberate about something as a result of stimulation from the arts, and to actually ‘see through’ an art work to some deep level of spiritual, moral or symbolic meaning (cf. multiple meanings in Sinclair, 2003, p.1076). ‘Deep seeing’ then implies a seeing through the artwork to a deeper level that is beyond the surface, the literal, the descriptive, the denotative. It is a seeing that has the capacity to extend



in any direction - downwards, inwards, backwards, sideways (cf. lateral thinking). Just as 'the deep' also implies the ocean, 'deep seeing' implies penetrating into the mysterious, dark and often frightening depths of God as the Great Ocean or Sea (Sinclair, 2003, p.299; cf. John of Ruysbroek and other spiritual writers who have used this image).

The value of 'deep seeing' has been affirmed throughout the ages across many fields of endeavour. It has been recorded for example, that the Dutch master Rembrandt painted sixty-two self portraits. His was a constant life of deep looking at himself, beyond surface appearances to his soul, a life of profound self-examination (Prochnow, 1991, n.4, p.170).

Other commentators have mined additional insights on the meaning of 'deep seeing'. For some, 'deep seeing' is associated with seeing clearly and perceiving a whole universe of connections from a single stimulus such as a poem, a cloud, or an artwork (Nhat Hanh, website, p.1). For others, 'deep seeing' involves the habit of looking for deep patterns and meaning' (1st forward, website, p.1); that in seeing reality through the lens of the arts the viewer begins to see the cosmos as a connected environment where different forms of life and meanings exist in complex interaction, that there is interdependence between all parts of nature, and that the cosmos beyond the domain of human creatures is sentient and inherently valuable regardless of its use and 'value' to humanity. In this sense, deep seeing rejects anthropocentrism and instead embraces ecocentrism. It does this by respecting all the complex life forms in the universe and by treading lightly upon the earth (cf. Zimmerman, 1989, p.2).

From a Christian perspective, 'deep seeing' brings the viewer into relationship with the Cosmic Christ (Jesus as Sophia or Wisdom) who in turn connects us to all people, holds all things in the cosmos in unity, and is the beginning and end of all reality (the Christ

of Ephesians and Colossians; cf. Eph 1:7-10 and Col 2:2-3).

Deep seeing involves a perception of the world in which the person is not separate from nature. It is a connected and holistic form of seeing. Corrigan explains this way of seeing with reference to Paul Rezendes' classic work *Tracking and the Art of Seeing*:

This is what seeing is. As Rezendes points out, seeing is a process of becoming unified with one's environment so that you understand yourself as part of it, rather than as an aloof observer. Becoming wholly integrated with your environment means that you can begin to dream the opportunities that are inherent in it, much as a traditional hunter dreams about the place where he or she will meet the deer that will become food. Only with the utmost care and attention, does seeing, in this deep sense, result in this integration (2006, p.3).

Whether it is the tracker of animals, artworks, or wisdom, such people have learnt that 'deep seeing' is more to do with stillness than movement, with slowing down and blending in, than with speeding up and blurring. Deep seeing is the ability to be silent inwardly and outwardly, to suspend judgement, to truly listen to nature and the cosmos, to become attuned to what usually is hidden and goes unnoticed (cf Rezendes in Corrigan, 2006, p.3). As blind poet John Keats once wrote:

My ear is open like a greedy shark,
To catch the tunings of a voice divine

('Woman when I behold thee', 1817, cited in Sherrin, 2005, n.14, p.67).

For John Allison, authentic seeing can be translated as poetic knowing and seeing. This type of seeing can reveal aspects of the world that are invisible to the empirical pursuits of science. To see deeply, one must follow the path to true imagination, where the discipline of attention is the key. This combination of attention, equanimity,



and assent opens up the world in a new way (Allison, 2003, *passim*).

Finally, as art critic and philosopher John Ruskin maintained, deep seeing implies a type of perception where 'heart-sight [is as] deep as eyesight' (cited in Law, 1993, p.205). For Ruskin, 'deep seeing' is concerned with a way of seeing that goes from the purely literal to the deeper levels of the figurative and symbolic. It is a type of seeing that moves 'beyond surfaces, regardless of whether the latter are regarded literally as the empirical surfaces of the phenomenal world or figuratively as the 'surface' of 'life', 'experience', or the 'mind' (Ibid, p.206).

Ruskin was eminently qualified to depth the meaning of 'deep seeing' in the arts. He was continually encouraging his readers to look beyond surfaces and appearances. For example, when looking into a muddy pool or road-side pond, he challenged them to look into the heart of what they saw, to the reflections of trees and blades of shaking grass. Down in that puddle, Ruskin advised, 'if you will look deep enough you may see the dark serious blue of far-off sky, and the passing of pure clouds. It is at your own will that you see, in that despised stream, either the refuse of the street, or the image of the sky' (Modern Painters, Vol. 1, cited in Law, 1993, p.204).

No literary writer or critic, avers Law, has ever encouraged his readers to see more deeply beyond the surface nature of things than John Ruskin. However, Ruskin's writings are often multilayered and paradoxical and raise questions such as:

... are his 'surfaces' the surfaces of landscapes (of rocks, foliage, water, and clouds), of a painted canvas, or of something altogether metaphorical - say experience, meaning, or life?... Everywhere throughout his writing the figures of 'surface', 'depth', and, above all, 'reflection' are applied bewilderingly to both landscape and canvas, to both 'eyesight' and 'insight',

and to both the physical qualities of objects and the affective impressions they produce (1993, p.204).

To return to the quote which began this section, perhaps to see deeply is to see it 'feelingly' along with all the complexities and ambiguous layers of meaning that this manner of seeing implies.

[End of Article, Part 1]

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FEATURE: VATICAN II

Unitatis Redintegratio

DECREE ON ECUMENISM (*November 21, 1964*)

THE DOCUMENT

Issued by the Second Vatican Council, *Unitatis Redintegratio* (Decree on Ecumenism) signals a shift in attitude towards ecumenical dialogue. The introduction begins by affirming the growing ecumenical impulse within Christianity as truly inspired by God. The first chapter outlines Roman Catholic principles on ecumenism, including the validity of apostolic succession and the imperfect communion which exists with other Christians. Chapter two then explores the practical forms of ecumenical commitment. This section emphasizes the need for renewal as a precursor to dialogue, the importance of mutual study and theological conversation, and the clear mandate to cooperate on social issues, even when remaining differences might preclude other acts of unity. The final chapter further delves into the precise nature of divisions with Christianity; after describing the unique bond Catholicism shares with the Churches of the East, it highlights more limited points of agreement with the separated churches and ecclesial communities in the West.

THE CATHOLIC SCHOOL

What are the implications of this document for the Catholic school? Some pointers are suggested by a document from the Archdiocese of Brisbane, Australia titled *Ecumenical Schools: A Roman Catholic Perspective* (2009) which can be accessed at <http://ecumenism.brisbane-catholic.org.au/documents/ecumenical%20schools%20a%20roman%20catholic%20perspective.pdf>.

While Catholic schools in South Africa are not ecumenical in the sense outlined in the document, it is clear that the staff and student composition of the schools have an ecumenical dimension with the vast majority of the community being Christian of different denominations. Considering this, and not forgetting that there are members of the community who have religious identities other than Christian, what clues for our practice of Religious Education in all its dimensions might we gather from the document we referred to above? The remainder of this article is a direct quote from this document.

Religious Education in an Ecumenical School

Religious education in an ecumenical school is a partnership of family, school and the local

church communities. The term 'religious education' refers to a wide range of activities that take place in homes, religious communities, parishes,



schools and the broader community. The ecumenical school setting has as its purpose the provision of a Christian education for its students. There are two distinct, yet complementary dimensions of religious education - these are the educational dimension and the area of faith formation. The first dimension, most commonly referred to as the classroom learning and teaching of religion, is focused on religious education as an educational activity. It utilises a range of quality learning and teaching processes and resources to meet the diverse needs and capacities of learners from the religious denominations. The second dimension, faith formation, is reflected in the religious life of the school with its particular ecumenical focus, and in the family and local faith communities. The two dimensions are inextricably linked in a complex web of experiences that have the potential to nurture the Christian faith life of young people.

Policies relating to the religious dimension of the school and to the teaching of religion in the classroom are to be developed in collaboration with each of the participating churches and with a mindfulness of ecumenical principles. In the same spirit, the ecumenical school community will aim to do together in study, and in worship, whatever is agreed to be in accord with the teachings and traditions of each of the participating churches.

Purpose of religious education in an ecumenical school

The purpose of religious education in an ecumenical school is to focus attention on the religious and moral development of all students within a framework of Christianity. Religious education is one means of empowering students in their quest for God. Religious education in an ecumenical school:

- enables students understand and appreciate both their own and others' religious heritage
- communicates about religious matters from an ecumenical perspective
- provides one means by which students are assisted to develop their spiritual and moral capacities
- heighten students' awareness of the mystery which permeates all life

- enables students to grow in their knowledge and understanding of God
- enables students to develop their moral sensitivities and sense of responsibility
- enables students to develop self-worth
- promotes personal and communal sustainable lifestyles and establishes community partnerships that care for God's creation
- enables students to understand the role Christian faith plays in human affairs and achievements
- provides students with opportunities to engage in practical projects designed to promote and support a just society

The classroom teaching of religion from an ecumenical perspective

Religious education is recognised as a key learning area within the school curriculum with appropriate approved time allocation. In the religious education program emphasis is given to content that the participating churches hold in common. In a true ecumenical spirit, the differences among them will also be acknowledged. It is a valuable exercise in fostering the ecumenical nature of the school for teachers, pastors, parents and other members of the wider community to participate in dialogue about their differences. Within the Archdiocese of Brisbane, schools sponsored by Brisbane Catholic Education, including ecumenical schools, base their religious education program for the classroom teaching of religion on the Religious Education Guidelines for the Archdiocese of Brisbane. Religious education programs have Jesus Christ at their heart and provide the students with a solid grounding in the Christian faith, its history and its practice. It also gives special attention to the study of ecumenism, emphasising historical moments where differences have emerged, and events influencing relationships between the churches which have given rise to modern ecumenical movements. It is important for students to have the opportunity to experience and to understand, at an age appropriate level, the particular beliefs and practices of each of the Christian traditions and the relationships between the various traditions. Therefore, appropriate availability of religious education resources that reflect the different religious traditions in the school is required.



It may be appropriate at times for classroom and beyond classroom activities to be conducted in denominational groupings. This would be where a particular body of denominational teaching or a particular denominational practice would not be appropriate for the members of other Christian traditions or where it might cause offence to them.

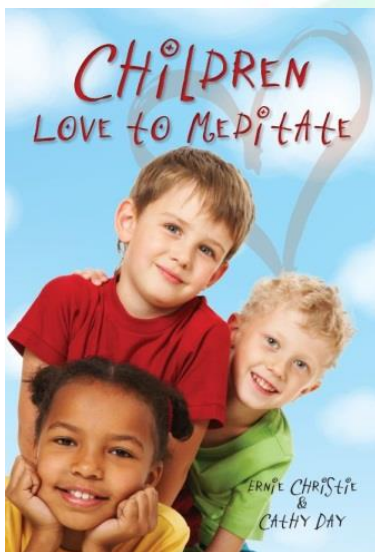
The religious life of the school from an ecumenical perspective

The religious life of an ecumenical school provides opportunities for members of the school community to grow in Christian faith through prayer, worship, a Christian environment, community, formation, outreach, social action and justice. This dimension of religious education

outwardly demonstrates the ecumenical nature of the school. Four focus areas constituting the religious life of an ecumenical school are; Religious Identity and Culture; Prayer and Worship; Evangelisation and Faith Formation; and Social Action and Justice. An ecumenical school community can use these four areas to review their religious life and to plan for future development. The Guidelines for the Religious Life of the School (2008) endorsed by the Archbishop is a significant reference point for the Roman Catholic perspective. For example, with regard to the celebration of the sacraments, worship needs to occur with due sensitivity to students of all traditions who may also wish to celebrate and ritualise aspects of their own traditions on special occasions.

BOOK REVIEW

Children Love to Meditate



The great treasure of Christian meditation is being received afresh in our modern world, in many different ways. One particular way is to observe how Christian meditation so easily flourishes in a school setting with young children. This book contains reflections on Christian meditation in Catholic schools, showcasing many examples of how simple it really is to present to children this ancient yet new way of allowing the Holy Spirit to come to us, and we to God.

As the subtitle “the growth of Christian meditation in schools around the world” indicates, the book contains a number of reflections by different authors on their different experiences of introducing meditation to schools. The editors of the collection are Ernie Christie and Catherine Day from Townsville in Australia. They presented a series of seminars in South Africa in 2015.

(Mulgrave, Vic. Garratt Publishing, 2017; ISBN 9781925073362 (paperback))



WEBSITE

Creation Justice Ministries

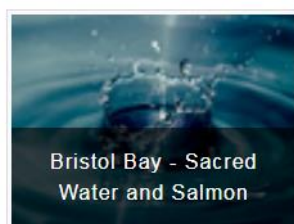
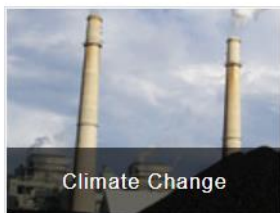
<http://www.creationjustice.org/>

Mission

Creation Justice Ministries educates, equips and mobilizes Christian communions/denominations, congregations and individuals to protect, restore, and rightly share God's Creation. Based on the priorities of its members, with a particular concern for the vulnerable and marginalized, Creation Justice Ministries provides collaborative opportunities to build ecumenical community, guides people of faith and faith communities towards eco-justice transformations, and raises a collective witness in the public arena echoing Christ's call for just relationships among all of Creation.

Campaigns - Be a Public Witness

Our elected officials and community leaders at the local, state, and national level are making decisions everyday that impact the future of God's Creation and the communities in which we live. It is important that faithful voices are heard on these issues. Check here for our most up to date opportunities for action, and check out our resources page for strategies and suggestions when engaging your elected and community leaders.



NEWS

I Can

210 000 Catholics Schools and 46 millions of Students engaged with the World to safeguard the common Home.



Rome, the 15th of March

Dear Friends,

We would like to invite you to participate in the Project "I CAN!". This project has been created in cooperation with the Congregation for catholic education, and some organizations which are deeply involved in favor of catholic education in the world. This project has been designed for the children and youth to help them to better reply to the challenges of the Encyclical 'LAUDATO SI'. The hope for a new humanity is in fact relying on them. Pope Francis is expecting with a lot of hope the answers and actions of all the children and young people, catholic or not, to his message.

Since quite a long time, and in different ways we are invited to promote a good education, giving more importance to learning and putting the children and youth at the center of the whole educative process. The project "I can" contributes to all this work. It must permit young people to see the world through their own eyes to enable them to better identify, know and combat what happens to them and in their realities. This way, according to a critical, creative and collaborative method they will be brought to suggest necessary changes to improve their lives, the ones of their society and their ecosystem, by creating together projects of changes and especially putting them into practice.

WE ATTACH THE EDUCATIONAL GUIDE. LET'S WORK TOGETHER WITH A SINGLE METHODOLOGY (You can download the guide using the link below.)

http://img-view.mailpro.com/clients/2014/02/12/45090/YOPUEDO_ingles.pdf

We offer you this EDUCATIONAL GUIDE, entitled "I CAN!" Children and young people face the challenge of 'LAUDATO SI': the care of the common house". In a brief and simple way, this guide describes and shows the steps to follow to create thousands of projects of change initiated by the children and young people, in schools, in the groups of catechism, in movements or in formal or informal meetings. This invitation not only addresses to believers or the catholic schools of the world. On the contrary, it is open to everyone, regardless of the religion, race, age, country or gender... We can, and we must work together, hand in hand, to comply with the challenges of LAUDATO SI' and those of the Sustainable Development Goals, approved by the UN in 2015.

One of the project's objectives is precisely to WORK TOGETHER, thanks to a tool that guarantees young people and children to be the protagonists so that they can in an autonomous and critical way feel and become conscious that they can change themselves their realities, think of a possible solution and actualize it, act with determination and commitment and share it with the others. To this, the methodology Design For Change facilitates the process and allows a better division of projects. Therefore, such a method has been chosen by the Congregation for Catholic Education. The sharing allows to inspire reciprocally, generating a



real worldwide network of small changes which will transform the world and the society making them more human and sustainable.

In a critical and autonomous way, they must feel, take care and become conscious of the fact that they can change their own realities; they must imagine a possible solution and accomplish it; they must act with decision and compromise and share it with others. The methodology of Design for Change helps us in this process and allows us to share the projects, inspiring each other and generating a network of little changes that will transform the world and the society, making it more human, solidary and sustainable.

The children and youth will, thanks to their skills, their originality and creativity, free of any egoistic or material interests, mark the path heading towards a more human and fair world, which will be more respectful towards diversity, social integration and the environment. They will do so with a much higher respect of the common house, with a real commitment to eliminate poverty and in the prospective of establishing a culture of encounter, of justice and peace.

LET'S ADD PARTNERS AND SUPPORTERS TO THE PROJECT. WE COUNT ON YOU!

No one should feel excluded! This project which we present you in the simplest way should remain open and collaborative, to make everyone feel involved. The Catholic International Education Office (OIEC); the Educational Commission of the Union of Superiors General (USG) and the International Union of Superiors General (UISG); the Scholas Occurrentes; the World Organization of Former Students of Catholic Education (OMAEC) and the International methodological Movement Design for Change have, upon invitation of the Congregation for catholic education, expressed the wish to join their forces for a great success of this initiative.

Undoubtedly, many organizations and institutions will get themselves involved along the path. You are most welcome because everyone among us has something to contribute to this project. The challenges are that important that we need everyone to participate.

LET'S COMMUNICATE AND SPREAD THE PEDAGOGICAL GUIDE WITH THE AVAILABLE MEANS. LET'S ACHIEVE TOGETHER A GREAT PARTICIPATION IN THIS PROJECT.

We invite you to expand this initiative by sending this PEDAGOGICAL GUIDE to all the organizations and educative forums, teachers, animators and principals of the different educative institutions which are under your responsibility or which you have access to. Encourage them to participate and to use all the available means of communication. Display this guide on your websites and distribute it via email, with proper social networks or cooperatives. It is very important to promote the participation and involvement of the highest number of people to allow our project to gather as many children and youth worldwide as possible. This project should have a prophetic vision. It should have a universal character.

A NEWSLETTER OF THE PROJECT "I CAN!" WILL ACCOMPANY US DURING THE IMPLEMENTATION OF THIS PROJECT.

Philippe Richard

Secretary General of International Office for Catholic Education (OIEC).



Book Report, One Solution to Help Build Creative and Innovative Teachers

By Antonius Agus Sulistyono

Jesuit Education, Indonesia, Staff Formation, St. Petrus Canisius Minor Seminary

https://www.educatemagis.org/blogs/book-report-one-solution-help-build-creative-innovative-teachers/?utm_source=Educate+Magis+Community&utm_campaign=432939900a-EMAIL_CAMPAIGN_2017_08_16&utm_medium=email&utm_term=0_5b99b32962-432939900a-150496053



One day recently in St. Petrus Canisius Minor Seminary of Mertoyudan, all of the teachers met in the staff room and everybody had a book with them. What was happening that day? Why did everyone bring books? What was the content of the presentations they gave and received?

These teachers were sharing the content of the books which they read previously. This activity is known as a book report. The goal of these book reports is to build the learning teacher, to ensure that teachers' knowledge does not become stagnant but that teachers are kept up to date with new knowledge, information, teaching methods and new ideas about developing life skills and learning pedagogy. The method of this programme is to reflect on the content of the book and share the content of the books with others. This gives teachers an opportunity to find new ideas for personal and community empowerment. With book reports, teachers are encouraged to read, to be creative, to be innovative and the programme also helps to build the responsibility, discipline and humility of the teachers. How can this method build the positive character of teachers? Be-

cause it encourages them to practice discipline and responsibility by asking them to write a summary of the book and submit it on time to share with the others. Besides that, it helps to build the humble character of teachers because they are asked to read the books recommended by other teachers, and to listen to and respect the ideas and knowledge of others. This helps teachers to be humble and to practice respect for others.

I will give an example of a book report, which was shared recently:

The title of the book: "99 CARA BELAJAR HIDUP ALA POPE FRANCIS", in English: "99 methods of life learning from Pope Francis"

"This is what I'm asking you – be shepherds with the smell of sheep". In this quote Pope Francis gave the message that we cannot talk about poverty without directly experiencing poverty and what it is like to live in poverty. So, we must come to poor neighborhoods in society to feel and to experience what happens in these poverty situations. We can learn about these situations but to really understand we have to experience it and share the true love of God.

Reflection: as the teacher we have a lot of students. To increase the quality of our students' IQ, SQ and EQ we have to be more involved with their lives. We have to be involved in their personality progress with "cura personalis", we have to have options for students from a poor background and give them optimal personal support.

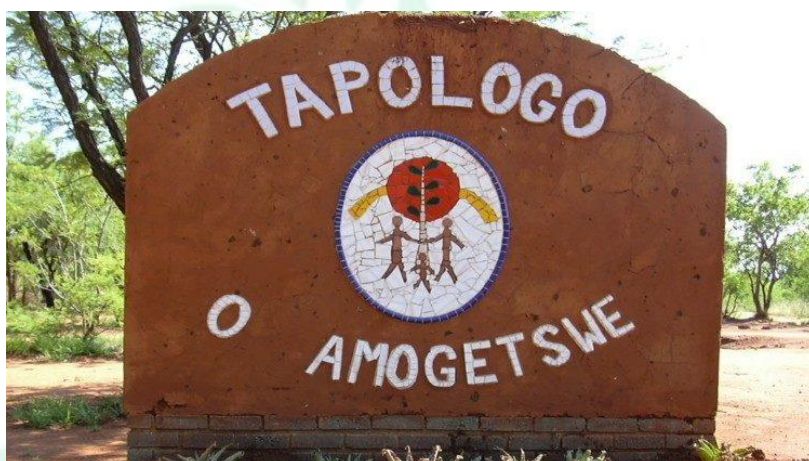


We have to know our students' background and understand our students' psychological, academic and spiritual progress. In this way we can find the method most suitable to increase the quality of our students' education.

Another goal of the book report program is to gather the teachers as one community in order to share new ideas, knowledge, information and together help to plan strategies for other teachers. In this group teachers can

share not only the content of the book but also talk about the correlation of the content of the book with their lives, activities and experiences in the family, school and society. This is an effective method of helping our teachers develop and have the spirit of becoming a learner, so our teachers can continue to learn, to teach and to help change the world, especially in the field of education.

Tapologo



Tapologo: providing rest, dignity, accompaniment and love to Aids victims in South Africa

<http://www.vaticannews.va/en/church/news/2018-03/tapologo-hiv-aids-south-africa-bishop-kevin-dowling.html#.WrfpcioyiLc.twitter>

By Linda Bordoni

Bishop Kevin Dowling of Rustenburg in South Africa speaks of the increasing infection rate of HIV/Aids in his area where the presence of rich mining companies has led to the mushrooming of poor shack settlements on their outskirts where poverty and social injustice are rife.

A new President and his promises to tackle corruption, unemployment and social injustice has ushered in a new era of hope for South Africans.

But enormous challenges remain. With more than 7.1 million HIV positive South Africans, the nation still has the largest HIV epidemic in the world, and the rate of new infections remains depressingly high, especially among young women.

In particular, the mineral rich Rustenburg area with its intense mining activity that attracts large numbers of migrant workers resulting in the disruption of local communities and a breakdown in social, cultural and moral values, exhibits a disproportionately high HIV/Aids infection rate.

The Bishop of Rustenburg, Kevin Dowling has dedicated much of his life and his mission to assist and bring hope to the community providing health assistance and



accompaniment through his Tapologo programme.

Bishop Dowling told Linda Bordoni that AIDS is one of the challenges the country needs to tackle in a more holistic way.

HIV/Aids rooted in poverty and injustice

“This is very much a social issue, a political issue as well as a health issue” Bishop Dowling said explaining that it is deeply rooted in issues of poverty and injustice.

In a nation that hosts the biggest number of refugees, economic migrants and asylum seekers in Africa, Dowling said there are deep pockets of despair which compound the whole poverty question, and the shack settlements that spring up around the mining communities are fertile breeding ground for more disease, more despair, more injustice.

“At the heart of my 27 years working in this field in this diocese, I always stood in the corner of vulnerable women” he said.

And Dowling pointed to single mothers, whom he said, are the most vulnerable of all. He explained that they migrate from poor rural areas where there is nothing to sustain them and they end up in places like the mines “with the perception there may be a job, and there never is”.

Then, he said, they invariably end up in the shack settlements where they engage in sexual relationships with the miners who have the money and are far from their families: “this is a recipe for a tremendously painful disaster that is HIV/AIDS”.

HIV/Aids off the radar screen in the world

The aids pandemic, Dowling said “has gone off the radar screen in the world,” but in a situation such as the one in Rustenburg it is clear that it is not diminishing as it may be in some parts of the country or of the world.

“In our area the infection rate is increasing” he said.

Dowling said that one part of the problem is the perception that if you give people drugs, that’s the answer, but it isn’t: “these people need to be accompanied”.

“That’s what we have done from the start with trained home care workers who accompany them, visit them, keep them faithful to taking their drugs” he said. He explained that unless you do this the government’s target of having 90 percent of people who are tested, 90 percent on drugs and 90 percent who are faithful to their drug regime cannot be achieved: “we are light years away from that”.

Partnerships and collaboration key to better care

“At the Tapologo programme, the compliance rate is 98%” Dowling explained and added that he and his staff have motivated and facilitated the setting up of the “Rustenburg Health Forum” that brings together the mine hospitals, the NGOs, the hospices, the government health department, that are all working together to see how partnerships can deliver a better quality health care, particularly in terms of HIV: “It’s slow progress but it’s the way”.

Expressing his hope that with the new political scenario government funding can be spent in a more productive way, that corruption can be eliminated (as the new President has promised), Dowling said there are many things that can be done if bureaucracy, political will and partnership allow.

With bitterness he told of how after 11 years he was forced to close the Tapologo hospice in-patient unit where the poorest of the poor, dying of HIV/Aids were able to die in real peace and dignity “thanks to the love and the care of the tremendous staff who looked after them”.

“Over 1500 people died there, including 19 children; and at the same time we were able



to save 1600 others beginning them on Antiretrovirals: that's gone. It was the only inpatient unit in the area" he said.

"It's just so important that my role as the founder of this group is to keep the spirits of the staff up" he said.

Tapologo means 'rest'

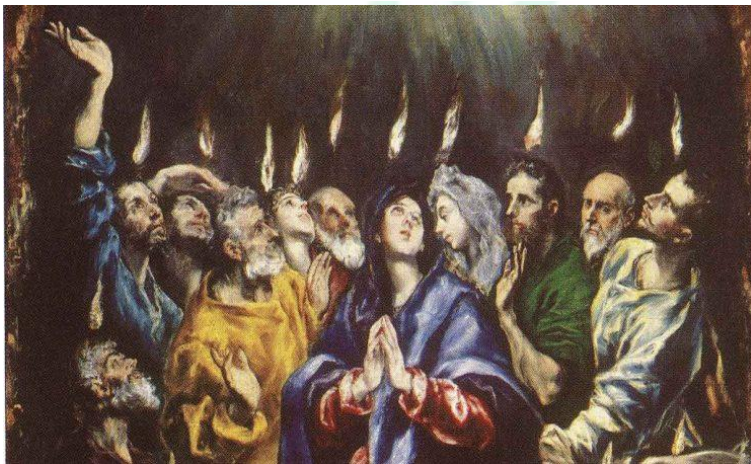
Bishop Dowling concluded explaining the meaning of the name 'Tapologo' which, he said, is a Setswana word (Setswana is one of

the many languages spoken in the region) and a concept that comes from the Gospel of Matthew "come to me all you who labour and are overburdened and I will give you rest".

In Setswana that word "rest" is Tapologo, and it expresses the spirituality of peace, rest, wholesomeness, care, love: "all those aspects we are trying to do".

"It's a struggle to keep going but we are still going, it's been 21 years now..." he said.

New Feast of Mary, Mother of the Church



Pentecost - El Greco

Pope Francis has decreed that Latin-rite Catholics around the world will mark the feast of "the Blessed Virgin Mary, Mother of the Church" on the Monday after Pentecost each year.

The Gospel reading for the feast, which technically is called a "memorial", is [John 19:25-31](#), which recounts how from the cross, Jesus entrusted Mary to his disciple as his mother and entrusted his disciple to Mary as her child.

The decree announcing the addition to the Church calendar was released by the

Congregation for Divine Worship and the Sacraments.

Genuine Marian Piety

Pope Francis approved the decree after "having attentively considered how greatly the promotion of this devotion might encourage the growth of the maternal sense of the Church in pastors, religious and faithful, as well as a growth of genuine Marian piety", the decree said.

Cardinal Robert Sarah, prefect of the congregation, noted in a brief commentary that Pope Paul VI in 1964 had formally bestowed the title of "Mother of the Church" on Mary, but that recognition of her maternal care for the Church and for believers had already spanned centuries.



“The feeling of Christian people through two millennia of history has cultivated the filial bond which inseparably binds the disciples of Christ to his Blessed Mother in various ways,” the cardinal said.

The Church calendars of Poland, Argentina, St Peter’s basilica and some religious orders already set aside the Monday after Pentecost as the feast of Mary, Mother of the Church.

Mary, Present With the Disciples after Pentecost

Honouring Mary as Mother of the Church on the day after Pentecost also highlights for Catholics that Mary was present with the disciples on Pentecost, praying with them as the Holy Spirit descended.

Cardinal Sarah said that Mary, “from the awaiting of the Spirit at Pentecost, has never ceased to take motherly care of the pilgrim Church on earth”.

Along with the decree and his comments, Cardinal Sarah also published in Latin the specific liturgical texts for use on the memorial at Mass and in the Liturgy of the Hours.

Bishops’ conferences “will approve the translation of the texts they need and, after receiving their confirmation, will publish them in the liturgical books for their jurisdiction”, the cardinal said. — By Cindy Wooden, CNS

UPCOMING EVENTS

National Arts Festival: Spiritfest



Christian Meditation



When you can find a truth that Hindus and Christians, Buddhists and Taoists and Sufis in Islam all agree on, then you have probably found something that is profoundly important: something that tells you about universal truth and ultimate meaning, something that touches the very core of the human condition (Ken Wilber).

Explore the tradition that comes to us through the centuries from the Desert Fathers and Mothers.

MONDAY 2 – FRIDAY 6 JULY (16:00-17:00)

VENUE (Commemoration Hall)

Each session will have an individual flavour but cover the same ground.

For a full programme of events go to

<http://grahamstowncathedral.org/spiritfest/>



Winter Living Theology

26-28 JUNE
JOHANNESBURG

3-5 JULY
PORT ELIZABETH

10-12 JULY
DURBAN

17-18 JULY
CAPE TOWN

RACIAL JUSTICE

2018 **WINTER LIVING THEOLOGY**

& the Demands of Discipleship

A series of lectures by **FR BRYAN MASSINGALE**

Professor of Theological and Social Ethics at Fordham University, New York
Former President of the Catholic Theological Society of America
and Convenor of the Black Catholic Theological Symposium


His book, *Racial Justice and the Catholic Church* (Orbis Books, 2018)
won a first place book award from the Catholic Press Association

**"For people of faith, racism is
more than a political issue or social injustice.
Most fundamentally, racism is a soul-sickness."**




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To qualify for CPTD points, answer the following questions.

The Arts in Religious Education - A Focus for 'Deep Seeing', Silence and Contemplation (Part One)

TRUE/FALSE (Tick the correct box) According to the author of this article or those quoted

	STATEMENT	TRUE	FALSE
1	The arts in religious education are an authentic focus for the cultivation of 'deep seeing', silence and contemplation among teachers and students.	<input type="checkbox"/>	<input type="checkbox"/>
2	In terms of religious art, we live in an 'iconoclastic age' that values and exposes students to this valuable source of attentiveness.	<input type="checkbox"/>	<input type="checkbox"/>
3	Janet Walton's conception of the artist immediately links the arts to the intuitive domains of mystery, affectivity, silence and contemplation.	<input type="checkbox"/>	<input type="checkbox"/>
4	Art is a type of symbolic communication that invites the viewer into a world of knowing where literal understanding is sufficient in and of itself.	<input type="checkbox"/>	<input type="checkbox"/>
5	Art communicates a parabolic spirituality – that is, a spirituality characterised by narrative, reversal, ambiguity and paradox	<input type="checkbox"/>	<input type="checkbox"/>
6	Art makes a difference to our world and enlarges our religion and spirituality where 'our God is too small'.	<input type="checkbox"/>	<input type="checkbox"/>
7	Incorporating the arts into religious education can enable students to be more attentive, to see more clearly, and to contemplate reality in a deeper way	<input type="checkbox"/>	<input type="checkbox"/>
8	Few teachers favour the teacher-centred classroom rather than the student-centred classroom approach.	<input type="checkbox"/>	<input type="checkbox"/>
9	This article employs the term 'deep seeing' to refer to the ability of a person to see into the deeper levels of a person, thing, event, issue, or any other reality.	<input type="checkbox"/>	<input type="checkbox"/>
10	Deep seeing involves a perception of the world in which the person is separate from nature.	<input type="checkbox"/>	<input type="checkbox"/>

Professional Society of Religious Educators



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